

Press Release

Cudelice Brazelton IV
Starter Kit

September 15 – October 23, 2021
Opening: Tuesday, September 14, 6–9pm
Gallery hours: Tues.–Sat., 11am–6pm

Certain forms of social appearance are welcomed onto the stage of capitalism. Others are less well received. The acceptable face of social existence, that of free participation and unbounded opportunity, is fleshed out in the form of a platform architecture, a landscaped surface peopled with entrepreneurial actors and citizen consumers.

Douglas Spencer
Critique of Architecture: Essays on Theory, Autonomy, and Political Economy (2021)

Galerie Barbara Weiss is pleased to announce *Starter Kit*, an exhibition by American artist Cudelice Brazelton IV.

Space – in its many guises and configurations – provides the point from which materially diverse artistic investigations and interventions spiral out. Working across mediums, the work in the exhibition combines found objects, building supplies and textiles to craft installations that embrace the undercurrents of the garment.

In his book *Material and Mind* (2019), Christopher Bardt discusses the way in which language shapes and defines culture – expanding the definition of language beyond the verbal to include artifacts. This language can be taken as a collective understanding of the meaning and symbolism that charges human-made objects, whether they are millennia old or available at the hardware store.

A remote control button as a *Nub* is inserted into the entrance. A capsule emptied of its black head. Throughout the artist's practice lies a key set of activations that are displaced from their original context to shape potential events. Location and destination are always in question in order to maintain adaptability.

Forge is a painting that serves as interplay between synthetic leather, acrylic, and multiple stretched layers of canvas. Accumulation and weight of the application gives porosity as the red blot seals the cufflink to the synthetic leather. The painting is an abstraction of mediated exchange hidden inside a once discarded wallet.

Strategies of collage developed over the artist's practice expand while also stripping down. *Gi*, an outlined figure in thread is tied to the bolts – teetering between a cloaked body and a tacked-on arrangement. Electrical tape, thread and lengths of textured band form the foundational structure of *Gi*, which is oscillating as fractured chassis. A sheer column of chiffon operates as a veil for crafted circuitry. This stripped figure looms above the viewer as it leaves space between its layers. The skyline acts as a row of broken teeth.

Standing there waiting in line with the piercings of wire, a printed image of velvet rope rests on its magnetic platform. *With a Crooked Stance* wavers back and forth with curled extensions and black coated modeling paste, suggesting cartilage for the steel supported image.

If the language of collected artifacts and body forming can gather individuals, what happens when certain strategies of assemblage, repetition, and the varying lines of the cut combine into an object with this mind? Or even more, a unit? *Starter Kit* insists on the act of assembling these units through hauntology – whether it is in private or accompanied by others.

Cudelice Brazelton IV (b. 1991, Dallas) lives and works in Frankfurt. He attended the Städelschule, Staatliche Hochschule für Bildende Künste, and Skowhegan School of Painting and Sculpture. Selected recent solo and duo exhibitions include *Bronzed from Silver*, Sans titre, Paris; *Recoil* (with Dozie Kanu), International Waters, New York; *Violent Groom*, Wschód, Warsaw; *Heavy Circuit*, Ola Bunker, Frankfurt; *Prune* (with Nicholas Grafia), Shoot the Lobster, New York; and *BOUNTY* (with Jacob Mason-Macklin), Jeffrey Stark, New York.